¡KALINDA KALIENTE! RECORDING A BIG HIT

Ensemble Kalinda Chicago’s CD release ¡Kalinda Kaliente! has been receiving rave reviews from listeners. In Chicago, Chris Heim, producer and host of WBEZ radio’s “Passport” show, reports that the CD received the most air time during February, and the disc is receiving major play time at stations all across the country. According to Cynthia Herbst, President of Ocean Records and Executive Producer of the recording, this is the first disc in her experience that has received a 100% play rate by radio stations with whom the label has performed follow-up marketing calls.

In a December review of the CD for the *Chicago Tribune*, Howard Reich wrote, “One of the more inspiring recent stories in Chicago music has been the ascent of Ensemble Kalinda, a unique but indispensable band based at Columbia College Chicago. The band quickly established a large and loyal following, and its debut CD explains why.” In a subsequent issue of the *Tribune*, the paper’s music critics named the “Best of the Year” recordings, and ¡Kalinda Kaliente! was named among the top ten jazz recordings.

Look for ¡Kalinda Kaliente! (Ocean Records OR108) at your favorite music store or call Ocean Records toll free at (888) 232-8115; fax: (802) 447-8872.

MARK TUCKER WINS LOWENS AWARD

The Center congratulates Mark Tucker for winning the Sonneck Society for American Music’s Irving Lowens Award for best article on American music published during 1996. The following citation was read by John Spitzer for the Sonneck Society Publications Award Committee.

The winner of the Irving Lowens Award for the best article on American music published in 1996 is Mark Tucker for his article entitled “In Search of Will Vodery,” published in *Black Music Research Journal*, volume 16, no. 1. Tucker addresses an area of music history that has drawn little attention up until now: the study of arrangers and arranging. Using a broad array of sources, Tucker surveys Vodery’s activities and Vodery’s arrangements to paint a picture of the social and musical world of arrangers in New York City in the first half of the 20th century. He shows how Vodery’s success as a black musician in the primarily white world of arranging created a legend of Vodery as the transmitter of “modernist” musical ideas to the world of jazz. Finally, Tucker submits the scores to over 75 of Vodery’s compositions and arrangements to a careful and sophisticated critical evaluation in order to understand who Will Vodery was and what he meant to the history of American music. We predict that Tucker’s article will serve as both a source and a model for many future studies in American Music.

The award was announced during the Sonneck Society’s recent conference in Kansas City, Missouri. Spitzer reported the following about the committee’s deliberations in making the award decision.

Picking the best article on American music was even more difficult than it has been in previous years. The awards committee—consisting of Doris Dyen, Dena Ep-

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COMING EVENTS

1998

May 1–2  
Rhapsodies in Black: The Art of the Harlem Renaissance Symposium  
Corcoran Gallery of Art  
Washington, D.C.

June 24–28  
William Grant Still and His World  
Northern Arizona University  
Flagstaff, Arizona

June 25–26  
Gershwin Workshop  
Georgia State University  
Atlanta, Georgia

August 12–16  
Afro-Latin/American and the Diaspora: Cultural Hybridity, Miscegenation, Creolization  
Santo Domingo, Dominican Republic

October 15–18  
13th International Symposium of the German Association of Students of Musicology  
Johann Wolfgang Goethe University  
Frankfurt, Germany

October 22–25  
Society for Ethnomusicology Annual Meeting  
Indiana University  
Bloomington, Indiana

October 22–25  
College Music Society Annual Meeting  
San Juan, Puerto Rico

October 29–November 1  
Americal Musicological Society Annual Meeting  
Boston, Mass.
FROM THE DIRECTOR
SAMUEL A. FLOYD JR.

Future Conferences

At the turn of the fast-approaching new century, the CBMR will meet in joint conference with the Sonneck Society for American Music in Port-of-Spain, Trinidad, during March 23-27, 2001. In pursuit of its goal to engage powerfully with the musics of Latin America and the Caribbean and to contribute significantly to the advancement of scholarship that engages the nexus between scholarship on U.S. black musics and those of the West Indies, the Center will focus upon black musics of the West Indies and their relationship to black music in the United States. More information about this conference will appear in future issues of CBMR Digest.

By the year 2000, the CBMR will have released two issues of Black Music Research Journal devoted to music of the mega-Caribbean, including volume 14, no. 2, which was published in 1994, and the soon-to-be-published volume 18, a double issue that will be released in late 1998. Since the conference in Trinidad will be the last in which the CBMR will focus upon the musics of Latin America and the Caribbean, we hope you will attend and, as part of your preparation for it, visit the Center's Web site and make arrangements to acquire volume 14, no. 2 of BMJ and reserve volume 18. The URL for the site is http://www.colum.edu/cbmr. Help the CBMR contribute its share to this joint meeting in 2001 by making plans now to attend.

International Dictionary of Black Composers

Since we have had several inquiries about the status of the forthcoming International Dictionary of Black Composers, I thought I would use this column to let the interested and curious know that the IDBC is alive and well, although slow in being put to bed. Be assured, however, that the IDBC staff is working hard toward completion. The Dictionary is expected to be released in the fall of 1998.

The CBMR Web Site

The CBMR's Web page recently had its second update, with more to come. The next upgrade will include information about the International Dictionary of Black Composers, a separate section for CBMR Associates that will include sound files of excerpts from compositions by black composers that are not available elsewhere, and a search function for the entire site that will make finding specific information easier. See details on page 7.

To help us better meet the needs of electronic users, please visit our site at http://www.colum.edu/cbmr/ and make suggestions for its improvement.

The CBMR staff looks forward to your visit to the Web site and to seeing you at the conference in Trinidad.

Mark Tucker Wins Lowens Award, continued

stein, Kim Kowalke, Steve Ledbetter, and John Spitzer (chair)—identified five or six articles published in 1996 that demanded serious consideration as "the best." To make our job still harder, these articles covered a wide range of topics, they were written in a variety of formats, and they were published in five or six different journals.

The committee could only be pleased with this dilemma. To us it signifies that the field of American music is healthy—that people are doing many different sorts of good work in many different corners of the field.

NEWS AND NOTES

Oboist Oscar Petty was featured in an article in The Double Reed for February 1997. He will perform June 2-6 in Tempe, Arizona, at a conference of the International Double Reed Society, and June 24-28 at the William Grant Still and His World Conference in Flagstaff, Arizona.

Congratulations to Folkways Records on its 50th anniversary, May 1, 1996.

Kirk Edward Smith was called to conduct the Des Moines Symphony Orchestra with two days' notice and two hours' rehearsal time when the scheduled conductor was unable to appear. Among the pieces performed were a world premiere and two pieces featuring the percussion group Nexus. Smith and the orchestra triumphed.

The Music District, a documentary video on black music in Washington, D.C., has won two prestigious awards: the Cine Golden Eagle and the Award of Commendation of the American Anthropological Association. The film features the Junk Yard Band, the Kings of Harmony of the United House of Prayer for All People, The Four Echoes, and the Legendary Orioles. It was produced and directed by Susan Levitas and is being distributed by California Newsreel, which can be reached at (415) 621-6522.

Indiana University has established a scholarship fund in honor of the late Ronald R. Smith, intended to help African-American and Hispanic students further their educational goals. Contributions may be sent to the Ronald Richard Smith Memorial Scholarship Fund, Indiana University Foundation, P.O. Box 500, Bloomington, IN 47402.

Mike Wright informs us that the William Grant Still Music Society will now be known as the International African to American Music Society. The Society was founded in England to promote knowledge and performance of music by composers of African descent, and it is hoped that the new name will make its mission more evident. Judith Anne Still is honorary president, and the acting chairman (and founder) is Mike Wright. Inquiries about the society may be addressed to him at 49 Waltham Avenue, Guildford, Surrey GU2 6QF, England; e-mail: mswright@wsatkins.co.uk.
GERSHWIN WORKSHOP

A workshop for teachers, singers, pianists, and music lovers, "1998 Summerwind Seminar: Exploring the Music and Lyrics of George and Ira Gershwin" will take place June 25-28, 1998, at the Rialto Center for the Performing Arts, 80 Forsyth Street, Atlanta, Georgia. The workshop will include concerts by the highly acclaimed duo of William Bolcom and Joan Morris and by the American Music Trio; presentations will be given by African-American scholars Uzee Brown and Marva Griffin Carter. The cost of the workshop is $125 ($99 for senior citizens). Staff Development Units are available for teachers. For program and registration information contact Dr. John Otwell, Georgia State University, Atlanta, Georgia 30303; telephone: (404) 651-1720.

OPPORTUNITIES

Robert Stevenson Prize

The Latin American Center for Graduate Studies in Music (LAMC) at Catholic University of America, Washington, D.C., the Inter-American Music Council (CIDEM), and the Inter-American Music Friends announce a competition for the Robert Stevenson Prize for Research in Latin American Music for books published during 1996 or 1997. The first prize consists of a certificate of merit and a monetary award in the amount of $7,000. Entries must be submitted between September 1, 1998, and October 31, 1998. Complete information may be obtained from the Latin American Center for Graduate Studies in Music; Web site: http://www.acad.cua.edu/music/lamc/lamc.htm; e-mail: lamc@acd.cua.edu; telephone: (202) 319-8336; fax: (202) 319-6280. The LAMC will be closed June–August 1998.

Paul Trilling Scholarship

The Mason Gross School of the Arts at Rutgers, the State University of New Jersey, offers the Paul Trilling Scholarship to underwrite tuition and fees of African-American and Hispanic-American string performers. The scholarship is designed to promote the artistic development of talented young African-American and Hispanic-American musicians and to ensure that they have the opportunity to succeed in the field of music. For more information, contact Mrs. Lois Fromer, Admissions Coordinator, Music Department-Douglass Campus, Rutgers, The State University of New Jersey, New Brunswick, NJ 08901; telephone: (732) 932-8302; fax: (732) 932-1517.

American Music Education Initiative

The National Music Foundation announces the 1998 American Music Education Initiative to encourage the teaching of American music in schools. The initiative has three goals: to recognize the accomplishments of teachers who have created outstanding lesson plans using American music; to provide for other teachers a collection of lesson plans about American music that have been developed by teachers and reviewed by a distinguished panel; and to increase the understanding and appreciation of American music and the awareness of its importance in schools and homes throughout the nation. The foundation invites teachers of any subject, K–12, in private or public schools or community educational settings, to submit lesson plans that teach or use American music. First prize is a grant of $1,000 to be used toward the purchase of teaching materials and/or equipment. Semi-finalists will receive a $500 grant and special recognition. The lesson plans of the prize winners and plans given honorable mention will be published both electronically and in print. The submission period opened March 1, 1998, with a final deadline of September 1, 1998. For additional information and to receive application forms, contact Gene C. Wenner, Education Coordinator, National Music Foundation, 70 Kemble Street, Lenox, MA 01240; telephone: (413) 637-1800; e-mail: AECWENN@concentric.net.

THE CBMR ASSOCIATE

The Center has recently launched The CBMR Associate, a weekly electronic newsletter provided as an exclusive benefit for members of the Center for Black Music Research Associates program. Each issue is sent to current members of the CBMR Associates and to financial donors and includes one or more of the following departments.

Personals. The Personals department will contain information about visitors to the CBMR and brief notes about CBMR Associate members.

Calendar. A two-week listing of events of interest to CBMR Associates, such as concerts, conferences, and presentations.

New Books and Sound Recordings. A short, selective list of recently received books and sound recordings with editorial comments when appropriate.

Marketplace. This department is designed to foster immediate communication between individual and institutional CBMR Associates who are seeking or advertising new positions. Brief listings of (1) job openings submitted by CBMR Institutional Associates and (2) the names of individual CBMR Associates who are seeking jobs and wish to be listed will be posted as they are received from Associate members, giving Institutional and Individual Associate members a way of making immediate contact with one another. More complete information about job openings will be posted on the Center’s Web site at http://www.colum.edu/cbmr/. Openings are listed for two weeks.

Reviews. Short reviews written by CBMR Associates about the compositions, publications, and recordings of other CBMR Associates.

Miscellaneous. Late-breaking news about the Center.

Quick Tip. Helpful tips on negotiating the Internet's musical and scholarly resources and other resources related to black music research.

With this electronic publication, the Center looks forward to serving weekly some of the scholarly and other professional needs of its Associate members. CBMR Associate memberships may be renewed at http://www.colum.edu/cbmr/.
THEODORE CHARLES STONE COLLECTION DONATED TO CBMR

In October 1997 the CBMR received a major donation of materials from Theodore Charles Stone, baritone, critic, and organizer of musical events. Although he maintained an international performing career, Stone settled in Chicago in 1930 and has been a mainstay of Chicago's musical life ever since. He is a member and past president of the Chicago Music Association, a branch of the National Association of Negro Musicians, and he served NANM as national president from 1968 to 1974. He also wrote articles and music criticism for the Chicago Crusader and attended and organized numerous musical events in Chicago.

All of Stone's activities are reflected in his papers, which contain records and scrapbooks of the Chicago Music Association, program books and other materials from national conventions of NANM, and numerous programs of his many concert performances and other musical events in Chicago's African-American community. There are also a long run of the Chicago Crusader, sheet music by black composers and others performed in his recitals, about three feet of photographs, and other personal materials.

The Theodore Charles Stone collection contains over fifty linear feet of materials. It has received preliminary sorting and processing, and the materials pertaining to the Chicago Music Association and NANM have been further organized and inventoried. Work is proceeding on the other parts of the collection. Questions about the collection should be addressed to Suzanne Flandreau at the CBMR; telephone: (312) 693-1600, ext. 7586; e-mail: cbmr1@popmail.colum.edu. Parts of the collection will be opened for research as they are processed.

JOIN THE CBMR ASSOCIATES PROGRAM

The Center for Black Music Research invites you to become a CBMR Associate. Since 1988, the Center's Associate members have played an important role in realizing the Center's goals and mission. This auxiliary guild is dedicated to the preservation and perpetuation of knowledge about the music of black Americans and to mainstreaming this knowledge in American cultural history. With the initiation of the Center's Integrative Studies Program, Associate memberships have been expanded to include representatives from all disciplines in the creative and expressive arts.

For the annual membership rate of $75.00, you can support the mission of the CBMR and receive the following benefits:

- **The CBMR Associate**, the Center's weekly electronic newsletter
- **CBMR Digest**, the Center's informational newsletter (2 issues yearly)
- **Black Music Research Journal** (2 issues yearly)
- **Lenox Avenue: A Journal of Interartistic Inquiry** (1 issue yearly)

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**CBMR Individual Associates Enrollment Form**

Name ____________________________

Address __________________________

City/State/Zip ______________________

Telephone _________________________

Fax _______________________________

E-mail address: ____________________

☐ Check enclosed for $75 (payable to CBMR/Columbia College)

Please charge my Associates membership to:

☐ Visa  ☐ MasterCard  ☐ Discover  ☐ Am. Ex.

Account #: _________________________

Expiration Date: ___________________

Signature: _________________________

Please return enrollment form to:

CBMR Associates
Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996
Fax: (312) 663-9019

Theodore Charles Stone (seated, center) at the board meeting of the National Association of Negro Musicians, 1968
COMPOSERS NOTES

Leslie Adam's opera *Blake* was premiered by the Municipal Opera Company of Baltimore on October 24, 1997. The opera, based on a nineteenth-century novel by Martin R. Delaney, has a libretto by Daniel Mayers.

An entire concert of the chamber music of T. J. Anderson was presented on October 19, 1997, by the School of Music at East Carolina University. On December 8, the San Francisco Contemporary Music Players gave their Seven Cabaret Songs (1995) its West Coast premiere. T. J. also reports two premières in early 1998: *b Bop in 2*, commissioned by David Pitts and scored for E-flat alto saxophone and two cassette recorders, at the Haubenstock-Ramati Days in Cracow, Poland, in February, repeated on April 6 at the Chicago Public Library; and *Bahia, Bahia* by the North Carolina Symphony, in Raleigh, North Carolina, on March 20 and 21.

Darrel Andrews is a composer living in Shreveport, Louisiana, who has had several works performed by the Shreveport Symphony Orchestra. His *Behold the Fowls of the Air* was commissioned by the Symphony Society of Marshall, Texas, and premiered in 1993. He has also produced a recording, *Tranquil Images*, available in several formats, including video-cassette. More information about Andrews can be found on his Web site at http://kspace.com/KM/music.sys/Andrewsd/pages/bs.html.

The work of composer Regina A. Harris Baiocchi was featured in a February 28, 1998, concert titled "Then, Now, and Beyond: A Celebration in Honor of AWG’s 15th Anniversary." This performance, sponsored by the American Women Composers Midwest, featured highlights of concerts from the past fifteen years, plus new works by members.

Wendell Logan was the recipient of the Vladmir and Rhoda Lakond Award from the American Academy of Arts and Letters.

Alvin Singleton was Composer in Residence for the Iowa State University Orchestra in March 1998. Performances included his *55 Blows* for orchestra and *La Fiora* for chamber ensemble. His "Gospel" for SATB chorus (1998), with text by Rita Dove, was premiered on February 13 by the Plymouth Music Series, which commissioned the work. "PraiseMaker" for SATB chorus (1998), commissioned by the Cincinnati May Festival, will have a May 1998 premiere.

On March 29 and 30, 1998, the Chicago Sinfonietta gave the Chicago premiere of Hale Smith's *Ritual and Incantations* with Paul Freeman conducting.

Kimo Williams organized a panel discussion and program on black classical composers of the eighteenth and nineteenth centuries, which was held at Columbia College Chicago on March 3, 1998. Panelists included violinist Rachel Barton, who performed; Dominique-Rene de Lerm of Lawrence University; Henry Fogel of the Chicago Symphony Orchestra; and James Ginsburg of Cedille Records. Williams has a Web site at http://www.cmlink.com/homepage.html.

February 11, 1998, was the date of a recital of songs by African-American composers given at Southern Illinois University-Carbondale by Jeanine Wagner, soprano, and Margaret Simmons, piano. The performers spent most of the preceding year researching the performance. The concert presented works by Leslie Adams, Mable Bailey, Adolphus Hailstork, William H. Henderson, Jeraldine Saunders Herbison, Betty Jackson King, William Foster McDaniel, Undine Smith Moore, Byron Motley, Barbara Geyer Sherrill, Frederick Tillis, George Walker, and Julius P. Williams. Two premieres were included: a song cycle, *On Consciousness Streams*, by Jacqueline Butler Hairston, and "For My People," by Eurydice V. Osterman.

The annual Witness Concert of the Plymouth Music Series is always a major event. It took place on February 13, 1998, and featured three special commissions. Larry Farrow was commissioned to provide an arrangement for orchestra and chorus of the spiritual "Witness" to begin and end the concert. Two other commissions centered on the poetry of Rita Dove: "Gospel," written for unaccompanied chorus by Alvin Singleton to text from Dove's *Thomas and Beulah*, and "Persephone, Falling" and "The Narcissus Flower" with text from Dove's *Mother Love*, composed by Jonathan Holland for soloist and choral ensemble. Dove herself narrated Singleton's *UMOJA—Each One of Us Counts*. Other featured pieces were *Charlestonia* by Edmund Thornton Jenkins, orchestrated by Vincent Plush; *R. Nathaniel Dett’s The Chariot Jubilee*, orchestrated by Hale Smith; *James P. Johnson’s Yamekraw*, orchestrated by William Grant Still; and spiritual arrangements by Evelyn Simpson-Curenton, Robert de Cormier, and Richard Jackson. Some of the pieces presented will appear on the next Witness CD, to be titled *Music of an Earlier Time* and released on the Collins Classics label.

A program of new music by African-American composers was performed by the Cleveland Chamber Symphony conducted by Edwin London on April 19 and 20, 1998. Included were works by T. J. Anderson, David Baker, Leroy Jenkins, Wendell Logan, and Dolores White.

Since the last issue of *CBMR Digest*, the CBMR has received two notable compact discs featuring music of black composers. Violinist Rachel Barton recorded *Violin Concertos by Black Composers of the 18th and 19th Centuries*, accompanied by the Encore Chamber Orchestra with Daniel Hege conducting. The featured works are *Violin Concerto no. 4* in D major (1786) by the *Chevalier de Meude-Monpas*; *Violin Concerto No. 1* in A major, op. 5, no. 2 (1775) by the *Chevalier de Saint-Georges*; *José White’s Violin Concerto* in F-sharp minor (1864); and Romance in G major for violin and orchestra (1890) by Samuel Coleridge-Taylor. The *Meude-Monpas* and Coleridge-Taylor works have not been previously recorded. The CD was issued on the Chicago-based Cedille label (Cedille CDR 90000 035). Liner notes were provided by former CBMR staff member Mark Clague.

*Dark Fires: 20th Century Music for Piano*, recorded by Karen Walwyn on the Albany label (Troy 266), features piano works by Lettie Beckon Alston, Roger Dickerson, Adolphus Hailstork, Tania León, Jeffrey Mumford, Hale Smith, and Dolores White. It is the first of a three-CD project by Walwyn to record previously unrecorded piano music by black composers.
The CBMR Web site has recently received its second update, and readers of CBMR Digest are invited to peruse the site and to interact with the CBMR. A visit to the CBMR Web site will reveal the following pages of interest:

- Descriptions of the CBMR and its major program areas
- General reference sources for black music materials
- Descriptions of the holdings of the major collections in the CBMR Library and Archives
- A form through which reference requests can be sent to the librarian
- Information about procedures for donating materials to the CBMR Library and Archives
- Plans for future CBMR national and international conferences and a summary of past meetings
- Lists of back issues of Black Music Research Journal, Lenox Avenue, and the CBMR Monograph Series
- An opportunity to place an order for back issues or current subscriptions to the periodicals
- A description of the Rockefeller Resident Fellowships that are being hosted at the CBMR and information about application procedures for the 1999-2000 fellowships
- Descriptions of CBMR-sponsored performing organizations, including the Black Music Repertory Ensemble
- Information and current membership lists for CBMR Individual Associates and CBMR Institutional Associates
- An opportunity to join CBMR Associates to support the CBMR and receive the benefits of membership
- Listings of current job openings at CBMR Institutional Associate member colleges and universities
- Sample listings of entries from the International Dictionary of Black Composers

In addition to these features, plans are being made for several interesting new items that will be implemented in the coming months. For CBMR Associates, there will be a separate password-protected area that will contain sound files of music by black composers that can be downloaded and played on the user’s local computer. This area will also contain a list of new books and materials about black music the world over, updated periodically. A search function for the site will expedite inquiries about particular information. Sample entries from the IDBC will be replaced from time to time with information about different composers featured in the book. Lastly, the CBMR Database will be made available for searching on-line, providing users with immediate access to the deep indexing of books, dissertations, scores, and vertical file materials about black music, primarily those held in the collections of the CBMR Library and Archives.

Visit the CBMR Web site and sign the Guest Book.

COLUMBUS COLLEGE COORDINATES ROBESON CENTENNIAL

The Paul Robeson 100th Birthday Committee sponsored by Columbia College is coordinating Robeson centennial events in the Chicago area. Paul Robeson (1898-1976) was a world-renowned African-American actor and concert singer. The son of a former slave, he championed human rights and promoted African-American culture in the United States and worldwide. The committee has produced a number of public programs, a film festival, and exhibitions in several Chicago venues. Curriculum and exhibit materials available to schools and educational groups have been prepared, including a booklet, Paul Robeson's Chicago History 1921-1958, and the committee has uncovered previously unreleased concert and audio material and made it available for reissue. Visit the Web page at http://www.pobox.com/~robeson/.

"Robeson was a great and proud man who spoke on behalf of poor and working people everywhere," says Dr. Margaret Burroughs, founder and director emeritus of the DuSable Museum of African American History. "No, we can't bring Paul Robeson back, but we can celebrate his life through these exciting centennial events to keep his memory alive."

As part of the Robeson centennial, the CBMR Library and Archives has mounted an exhibit, "Paul Robeson: International Man," focusing on Robeson's international musical career. The exhibit will run from April 30 to September 30, 1998.

MATERIALS RECEIVED FROM PUBLISHERS

Books


Continued on page 8
Materials from Publishers, continued


Compact Discs

Barton, Rachel. Violin Concertos by Black Composers of the 18th and 19th Centuries ( Cedille CDR 90000 035).

Bee Houston and His High Steppers. The Hustler (Arhoolie CD 6008).


French, Frank, and Scott Kirby. Create Music (Viridian VA RD 2006).


Guitar Slim and Jelly Belly. "Carolina Blues" and Other Down Home Blues Hits, New York City, 1944 (Arhoolie CD 469).

Jenkins, Ella. Counting Games and Rhythms for the Little Ones (Smithsonian Folkways SF 45026).

Jenkins, Ella. Songs and Rhythms from Near and Far (Smithsonian Folkways SF 45033).

Lewis, Johnie. Alabama Slide Guitar (Arhoolie CD 9007).


Miscade. Miscade (Feel Good Productions, unnumbered).

Riperton, Minnie. Her Chess Years. Featuring The Gems and Rotary Connection (MCA Chess CHD 9392).

Robeson, Paul. Paul Robeson: The Peace Arch Concerts (Folk Era FE 1442CD).


Compilations

Black Banjo Songsters of North Carolina and Virginia (Smithsonian Folkways SF CD 40079).


Prison Worksongs Recorded at the Louisiana State Penitentiary at Angola, LA (Arhoolie CD 448). Recorded by Harry Oster.

On-Line Updates of Contact Information

Is your contact information up-to-date? If you've had a change of address, phone, e-mail, or fax number, it can be corrected in the CBMR records via the CBMR Web page. Visit it at http://www.colum.edu/cbmr/ and click Interact with the CBMR.

In Memoriam

O peratic baritone Todd Duncan died on February 28, 1968, at the age of ninety-five. He was born in Danville, Kentucky, in 1903 and was educated at Butler University and Columbia University Teachers College. Milestones in his career included his creation of the role of Porgy in the 1935 production of Porgy and Bess opposite Anne Brown, revivals of the opera in 1937 and 1942, and roles in Cabin in the Sky and Kurt Weill's Lost in the Stars. He was the first black opera singer to perform with the New York City Opera, as Tonio in Pagliacci in 1945. During twenty-five years as a recitalist, he performed in fifty-six countries, and he continued a teaching career well into his nineties.

Blues harmonica player Junior Wells died in Chicago, on January 15, 1988, at the age of sixty-three. He was one of the chief developers of a distinctive Chicago harmonica style in the 1940s and 1950s. Born in Memphis in 1934, Wells began his music career at an early age, playing for tips on the street. He moved to Chicago as a teenager and by the late 1940s had formed a blues band called the Aces, playing in Chicago clubs. In 1952 he played briefly with Muddy Waters and recorded with Muddy Waters' band for the Chess label. Later he made numerous recordings with his own groups. By the late 1950s he began performing and recording with singer/guitarist Buddy Guy. In 1965 a recording for the Delmark label, Hoodoo Man Blues, made him a figure in the international blues revival, and he remained a performer in clubs and festivals for many years. He continued to record and perform until last year.
DONATIONS TO THE CBMR
LIBRARY AND ARCHIVES

SEPTEMBER 1, 1997–MARCH 1, 1998

Leslie Adams. Score for his composition "Hymn to All Nations" for SATB chorus and organ, plus flyers and a program for the premiere of his opera Blake by the Municipal Opera Company of Baltimore (October 24–26, 1997).

D. Alex Albright. Two programs for concerts at East Carolina University, including a program of music by William Grant Still featuring Judith Anne Still as guest lecturer (October 5, 1995); clipping: "ECU Jazz Ensemble Taking Its Talents to International Fair" by Mary-Kathryn Kraft (Greenville Daily Reflector, July 9, 1996); flyer for an exhibition "Virginia's African-American Recording Heritage" at the William King Regional Arts Center, Abingdon, Virginia (1996).


Wallace M. Cheatham. Score for his arrangement of "Sometimes I Feel Like a Motherless Child/Summertime" (1997), plus a flyer for a book promotion lecture he gave at Barnes and Noble in Milwaukee on October 23, 1997.


James L. Curtis. Three cassette tapes of services at the St. Albans Congregational Church United Church of Christ, St. Albans, New York (October 5, 12, and 19, 1997) with sermons by Rev. Henry T. Simmons and selections by the church's three choirs.


Dena J. Epstein. Ca. 1/4 inch of magazines, clippings, and research materials.


Stan Ford. Cassette recording of a refugee panpipe ensemble of Bougainville, Papua, New Guinea, plus seventeen color photographs of the group and their instruments.


Frank French. CD: Creole Music (Vidividana VRD 2006) performed by Frank French and Scott Kirby.


Richard A. Long. Two exhibition catalogs: 100 Years of Jazz and Blues Festivals (New York: 851/Kings Majestic Corporation, 1992) and The Painted Sounds of Romare Bearden by Gail Gelburd (New York: Council for Creative Projects, 1994); two photocopies of articles on dance; and a clipping concerning his designation as a "Living Legend" by the National Black Arts Festival in 1990 (Eileen M. Brennan, "Arts Community Pays Homage to 'Living Legends,'" Atlanta Journal, July 31, 1990).

Moya Aliya Malamusi. Three cassettes of popular music from Malawi: Paul Banda, Ambuye Waitana (Sounds of Malawi Continued on page 10
Donations, continued

AP 9); Salefa Phiri, Hi Mu Ufa, vol. 3 (Studio K Original); and Allan Ngumuya, Manda (Spiritual Songs 002).

Michael McAlpin. Videocassette of his documentary Record Row (Chicago: Window to the World Communications, Inc., 1967).


Fred Onowoworo soke. Videocassette: St. Louis African Chorus: Sheldon Concert Excerpts (undated) and another videocassette of the St. Louis African Chorus (undated), plus clippings and a copy of the group's newsletter.


William Russo. Program for a concert by the Chicago Jazz Ensemble, October 4, 1997, at the University of Chicago.


Ian Shaw. CD and promotional kit for Paul Robeson: The Peace Arch Concerts (Folk Era FE1442CD).


Theodore Charles Stone. Ca. fifty linear feet of materials, including personal papers, programs, clippings, photographs, and other materials.

Mark E. Swartz. Two souvenir programs for mambo concerts in New York City in the 1950s: Mambo Concert (1954) and Mambo USA (undated).

Donald Swift. Five items: brochures and information on Aboriginal arts of Australia.

Mickey Thomas Terry. Restored portrait photograph of Melville Charlton (undated); photocopies of reviews from The Washington Post of three of Terry's recent performances; and reviews from The American Organist (May 1996) and The Diapason (June 1996) of the CD George Walker, A Portrait (Troy 136) on which Terry plays three organ pieces.

Bernhard Thiessen. CD: Abi Wallenstein, Blues Avenue (Stumble CD ST 06/ET 11).

Peter Vacher. Five photocopies of obituaries of jazz musicians, which he wrote for The Guardian (England): Lloyd Lamber(bert (December 1, 1995), Herb Hall (April 8, 1996), Louis Barbarin (May 21, 1997), Eddie Jones (June 8, 1997), and Thurman Green (August 6, 1997).


Robert J. Werner. CD: William Grant Still: Afro-American Symphony (Centaur CRC 2331).

Ora Williams. Thirty-eight pieces of sheet music, including scores by Dorothy Rudd Moore, Lillian Evanti, Margaret Pleasant Dorroux, Lena McLin, Hall Johnson, and Camille Nickerson.

Michael Woods. Score for eleven of his compositions and a cassette recording of two of his compositions, "Proper Ventilation" and "Elijah."

Michael S. Wright. Twelve copies of choral works and anthems by African composers C. K. Adom and Moses Gbagbo.

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